SOUVENIR PROGRAM

Marilyn Miller in Sally

First National Pictures

Price 25c.

A First National And Vitaphone
All-Color Musical Romance

Marilyn Miller and Alexander Gray in "Sally"

WHEN Marilyn Miller was signed to make "Sally," her greatest stage success into a First National and Vitaphone picture she was asked whom she preferred for a leading man. She promptly answered "Alexander Gray" who was signed for the role. Alexander Gray, it was discovered, was singing in the "Follies of 1922" when Irving Fisher, Marilyn Miller's leading man in "Sally" asked to leave the show. The role was then offered to Gray who scored a tremendous hit in the same part he portrays in the screen version.

First National Pictures, Inc.

presents

MARILYN MILLER

in

"SALLY"

with

Alexander Gray, Joe E. Brown, Pert Kelton

From Florenz Ziegfeld's Musical Comedy by
Guy Bolton, author and Jerome Kern, composer.

Directed by John Francis Dillon

Photographed by ..... TECHNICOLOR PROCESS
Screen version and dialogue by ..... WALDEMAR YOUNG
Art Director ..... JACK OKEY
Film Editor ..... LEROY STONE
Costume Director ..... EDWARD STEVENSON
Original Score by ..... JEROME KERN
Additional Song Numbers by ..... AL DUBIN, JOE BURKE
Lyrics by ..... GUY BOLTON AND CLIFFORD GREY
Dance Numbers by ..... LARRY CEBALLOS

Special Dance Ensembles by the
ALBERTINA RASCH DANCERS

Music by VITAPHONE MUSIC MASTERS,
LEO FORBENSTEIN, *Conductor*

Photography by ..... DEV JENNINGS

Characters

Sally ..... MARILYN MILLER
Blair Farrell ..... ALEXANDER GRAY
Connie, Duke of Checkagovinia ..... JOE E. BROWN
Otis Hooper ..... T. ROY BARNES
Rosie ..... PERT KELTON
"Pops" Shendorff ..... FORD STERLING
Mrs. Ten Brock ..... MAUDE TURNER GORDON
John Farquar ..... E. J. RATCLIFFE
Roue ..... JACK DUFFY
Marcia ..... NORA LANE

LADIES: Agnes Riley, Sadie Campbell, Dorothy McNamee, Billie Smith, Dorothy McNeill, Madelin Dorraine, Sugar Geiss, Diane Verne, Lois Smiley, Dorothy Chamberlain, Katherine Keene, Day Porter, Elsie de Viane, Bonni Winslow, Vivian de Vaul, Lucille Wayland, Dorraine Wilde, Lotis Dear, Fleata Crawford, Ebba Holly, Doris Toddings, Rowan Collins, Jean Severn, Virginia Carroll, Jean Carroll, Harriet Fink, Eileen Gorlet, Joe Larson, Florence McQuigg, Helen Pritchard.

GENTLEMEN: G. R. Garcia, Harry Dowling, Walter Kendall, Frank Murray, George Leimas, Leon Smith, Charles Maynard, Edward Neill, Thomas Dorgan, Abe Waters, Bernard Krindel, Nat Forman, William McLeod, Bruce Nedwin.

SALLY

A Girl Who Looked For The Silver Lining ---------- *And Found It!*

HE first saw her through a window.

It was a restaurant window, and she was a waitress. Was he in love with her? He really didn't know. At any rate, he told his fiancee, Marcia Ten Brock, about her. He and Marcia took their engagement rather casually, anyway; there was very little romance about it.

Marcia was amused. "But you couldn't marry a waitress?"

"Well," he said, "I don't know. With the servant problem what it is—"

But Blair Farrell wasn't serious. He only knew that the little waitress was as pretty as a picture and as graceful as a wood-nymph; and when he left Marcia it was to return to the window and look at his vision once more.

* * * *

The vision's name was Sally Green. Originally it was Sally Bowling Green, for she was a foundling who had been named after a telephone exchange! Reared in an orphan asylum, she had at last been graduated from that institution and given a job as dishwasher in a restaurant. Then she had been promoted to the rank of waitress.

But Sally wasn't always a very good waitress. She was good when she was thinking about it; but as a rule her mind was on other things. She was ambitious. She could dance and sing, and she had an imagination which pictured all sorts of possible glories for her—Sally Green! Possible, but anything rather than probable.

She had seen Blair more than once outside the window. Was he looking at her? At first she doubted, then was convinced. It was terribly flattering!

But disaster was looming just ahead of Sally. It came in the amiable shape of Otis Hooper, the most voluble theatrical agent in New York. He had his girl friend, Rosie, with him; and Sally heard him read a letter aloud as he sat at his table with Rosie. It mentioned dancing.

"I can dance," said Sally.

And she took a few fancy steps, just to show him.

Otis was impressed. "Listen, girlie, maybe I can use you. Come in and see me tomorrow."

Sally was enraptured—too much so for her own good. For she spilled a whole trayful of dishes and eatables over her prospective benefactor.

When Blair Farrell came to the window again he saw a sign reading "WAITRESS WANTED," and Sally was not inside.

* * * *

He found her at last, after he had searched dozens of restaurants for her. She was at the Elm Tree Inn in Greenwich Village—and when they finally began to talk together she told him all about herself, revealing tearfully that she was not even a waitress now—just a bus girl!

Blair made up his mind to be helpful. He told her always to "look for the silver lining," and he persuaded the proprietor of the place, "Pops" Shendorff, to give Sally a chance to dance for the patrons. She did—and how she could dance!

Destiny was abroad that night. Not only was Blair there, but the very Otis Hooper on whom Sally had spilled the tray was present, as talkative as ever. And watching all the developments was a mysterious waiter, known as Connie, who was really the exiled Grand Duke Constantin of Checkogovinia. He and Sally had soon become fast friends.

Otis Hooper was deeply intrigued by Sally's dancing. Presently he thought of it as a godsend. For he was importing a famous Russian dancer and adventuress, the notorious Madame Noskerova, who was to dance at a garden party given on the

"Sally, I wonder if sometime, when you're famous, and your name's up in lights, and I come around at the theatre and send back my name, will you see me —will you remember me?"

"Here is a breeze, swinging the trees, singing a tune. If I'm dreaming don't wake me too soon."

great Ten Brock estate on Long Island to announce Blair Farrell's engagement to Marcia. And when Otis was called to the 'phone and told that Madame Noskerova had not arrived after all, he found himself in a terrible quandary until he thought of Sally.

Why shouldn't she go to the garden party as Madame Noskerova?

No sooner said than done. Off they went to Long Island—Sally, Otis and Rosie. And Sally was attired in the dazzling raiment of the very dancer who had toppled the Grand Duke Constantin from the throne of Checkogovinia!

The Grand Duke, too, was to be a guest at that party on Long Island. For his friends the Ten Brocks hadn't the slightest idea that every day he made his living by waiting on tables at the Elm Tree Inn.

* * * *

So they all came together at the garden party. Sally, as Madame Noskerova, danced so marvelously that it was a revelation to Otis Hooper. Blair saw her, of course, and was puzzled by her resemblance to the little waitress Sally Green. He fell madly in love with her; and to nip this passion in the bud Mrs. Ten Brock immediately announced to the assembled guests and entertainers his engagement to her daughter Marcia.

As for the Grand Duke, he had recognized Sally at once—for well he knew the real Noskerova! But he stood by her loyally, and did not give her away.

Sally was utterly distressed and disillusioned, however, by the announcement of Blair's engagement. He hadn't meant what he said, after all!

And then "Pops" Shendorff, believing that Sally had been kidnaped, burst in upon the party with the police who had trailed her to the Ten Brock estate.

Confusion reigned. The statement of "Pops" that this gorgeous Russian dancer was really his little bus-girl was greeted with utter incredulity; and when he turned on the Grand Duke and declared that he was only a waiter—"and a rotten waiter!"—they all thought he was insane.

But Sally, heart-broken, gave the deception away. She admitted that she was not the dazzling Noskerova, but only Sally Green. And Blair's pompous father asked her to go.

The Grand Duke and Otis went with her.

And so, for a time, Blair lost her.

* * * *

When he saw her again it was in her dressing-room at the Follies, where Sally, guided and managed by the alert and enterprising Otis, had become premiere danseuse.

Their meeting occurred on the night of her great triumph. Connie (the erstwhile Grand Duke) brought Blair to the dressing-room. And when Sally looked over the top of a screen behind which she was changing her costume she saw Blair just as she used to see him through the restaurant window.

It was just "Blair!"

And: "Sally!"

THE LIFE STORY OF MARIL

With the presentation of "Sally" as a First National and Vitaphone picture, Marilyn Miller takes her place with the greatest of screen stars. On the opposite page is a vignette of her colorful life in which romance, comedy and tragedy played a prominent role. How closely her life parallels that of "Sally's," the little girl who looked for the silver lining—and found it.

YN MILLER

A Vignette of "The New Sweetheart of the Screen"

HER real name is Marilyn Reynolds, her first name being a combination of Mary, her grandmother's name and Lyn, after her father. She was born in Evansville, Ind. When Marilyn was still a child, her mother divorced her father and joined a theatrical company, of which the leading man was Caro Miller whom she ultimately married.

For several years Marilyn was left in care of her grandmother in Memphis. There were no children to play with except the pickaninnies, and it was from them, even before she could talk plainly, that the little girl learned to dance and sing.

At the age of five she joined her mother and step-father, and her two older sisters. And became the fifth member of the "Five Columbias." Her first appearance was at a summer park in Columbus, and her earliest efforts brought her forward as a toe dancer. She was billed as "Miss Sugarplum." An infant prodigy. Because of her youth, this principal attraction of the troupe was not permitted to play in the big cities.

Seven years passed with the "Five Columbias" touring through France, England, Germany, Spain, Cuba and Honolulu. Returning to the United States, they opened on the "Big Time" in Chicago where the authorities again intervened because of the girl's youth.

In 1914 the family sailed for England to appear in the revue, "Oh, Joy," under the management of Sir Oswald Stoll. Owing to an alleged breach of contract they left the revue and appeared at the Embassy Club, London's most exclusive night club, frequented by the Prince of Wales and others of the nobility.

Here Marilyn, who was beginning to develop into the beautiful, graceful girl she now is, was a sensation, giving her impersonations of Elsie Janis, Fritzi Scheff, Bessie McCoy, Stella Mayhew, the late Bert Williams, and Adelaide Genee, the dancer. It is said that the Prince of Wales almost split his gloves night after night applauding the young American girl. She had become the talk of the town.

Lee Shubert happened to be in London. He visited the Embassy Club. He offered Marilyn a contract to return to New York and dance at the Winter Garden. Her Broadway debut was a sensation. Immediately the girl became the center of a stormy controversy. Because she was under age, her contract was made with her father as her guardian. Now every manager put in a bid for her services, but Caro Miller insisted that she live up to her five-year Winter Garden contract. Later, when Mrs. Miller divorced her husband, Marilyn was able to accept one of the other propositions because it was proven in court that Miller had never been her legal guardian and had no authority to sign a contract for her, as he was only her step-father and she was a minor.

So when Marilyn Miller announced that she was open for contracts, forty-two managers bid for her services. David Belasco wanted to make her a dramatic star. Charles B. Cochrane cabled an offer from London. The Shuberts were willing to forgive and forget and take her back on her own terms. John Golden wanted her. So did Sam Harris, Earl Carroll, Philip Goodman and dozens of others.

Under the Ziegfeld banner she scored a great sensation in the "Follies." Then came the big musical comedies with her name in electric lights. "Sally" and "Sunny." In association with Charles B. Dillingham she starred in "Peter Pan," her first role without music and dancing. Her most recent success was "Rosalie," which broke records at the New Amsterdam Theatre and scored a sensation in the big cities throughout the country.

Romance and tragedy has been a part of her life. She met and fell in love with Frank Carter, a singing star of the Winter Garden. They were married. Then Carter left New York for Boston with the revue he was featured in. After a Saturday night performance he started for New York in his high-powered motor to surprise Marilyn. On the way he crashed into a post and was killed. Marilyn was prostrated with grief.

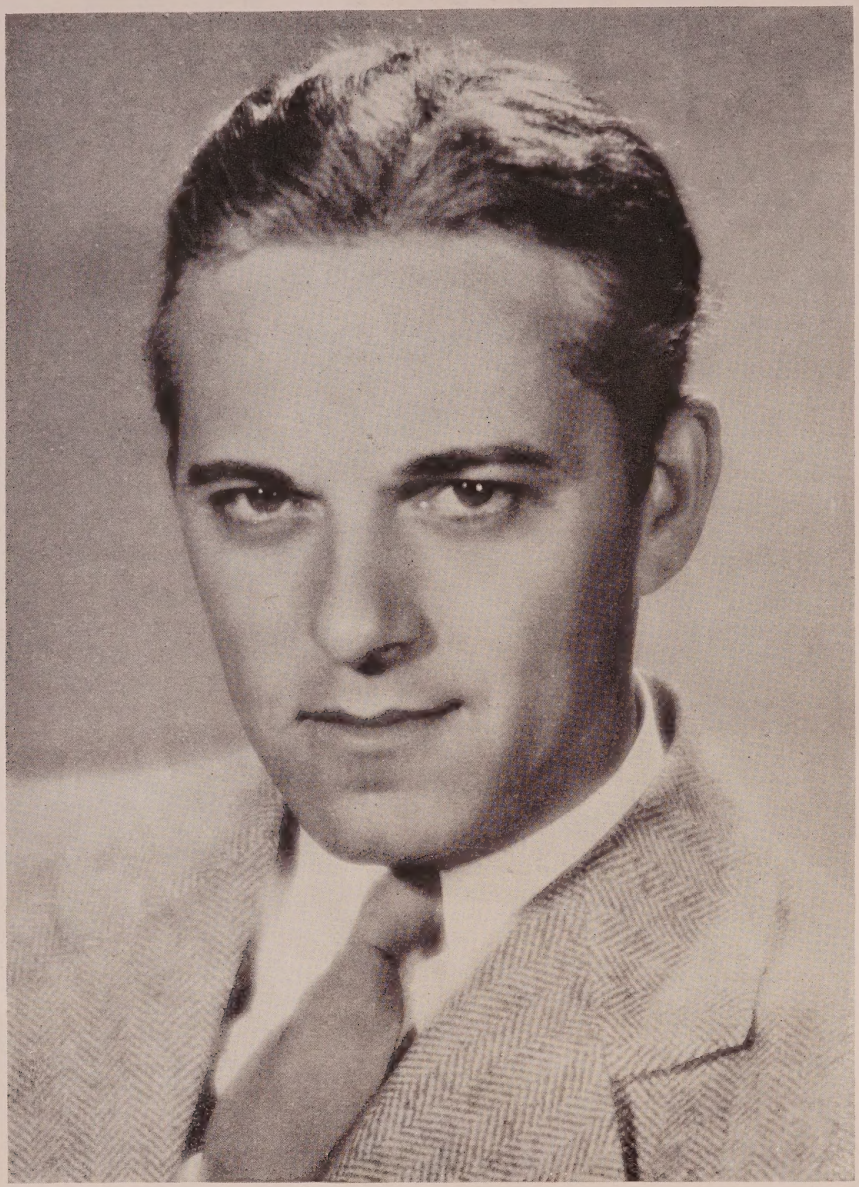
A few years later she fell in love with Jack Pickford. They were married. Incompatibility was the complaint. Ben Lyon, motion picture star, was seen in her company nightly. Reports flew, but nothing happened. Marilyn played the role of Cupid herself recently when she reunited her mother and father.

Marilyn Miller's success has been unusual. But in spite of it, she continues to study singing and dancing. She also studies languages. For a time she was fascinated by the glitter of the night clubs. She tired of them. After a performance she would motor to her summer home at Great Neck, Long Island. Then rise at seven o'clock. After a game of handball and a shower she has a light breakfast. Then motors over to her dancing instructor.

She loves dancing, and realizes, too, that her muscles must always be flexible. She likes swimming, golf, tennis, and horses. But mostly—the theatre. When she isn't playing, she is watching someone else play.

Her clothes are always in the best of taste. Plain and simple to an unusual degree. For the street she favors smart, severe tailored clothes. For an informal afternoon she wears a more frivolous gown. For the evening, something simple, but striking. She owns many jewels but does not wear them publicly. A single handsome jewel is often her only adornment. Her blonde hair is bobbed. Her eyes blue and her complexion fair.

"Sally," the First National picture, is a Vitaphone version of her most successful musical comedy which ran for two years on Broadway at the New Amsterdam Theatre, then toured the country for two more seasons. It marks her debut as a motion picture star.



Alexander Gray

ALEXANDER GRAY was born in Wrightsville, Pa., and as a boy lived in Baltimore and in Philadelphia, where he attended grammar and high schools. He enrolled at Penn State college, taking a course in engineering and graduating with honors. He had been active in glee club work at college, and after completing his course decided to take singing lessons. After studying for several years he won the national contest for American trained singers in Los Angeles, during the convention of Musical Teachers. Later he became advertising manager for a truck company in Chicago, singing in church choirs there. Then he went to New York and camped on Ziegfeld's doorstep until that producer gave him a hearing. The next night he was singing in the Midnight Frolic on the New Amsterdam roof. Then followed a time in the "Follies," where he sang. When Marilyn Miller's leading man in 'Sally," the musical comedy, left the show in Philadelphia, Ziegfeld asked Gray if he could fill the role. Gray had never spoken a line on the stage and was wholly without stage training, but promptly replied that he could. He rushed to Philadelphia and played out the season in "Sally," scoring heavily in the role he now enacts for the screen.

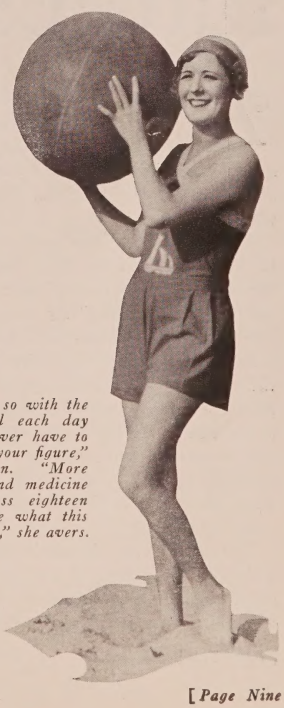
Later Gray sang in "Tell Me More," with Mitzi in "Naughty Marietta," and with Joe E. Brown in "Twinkle, Twinkle." He sang for one summer in the original New York company of "The Desert Song," then went on the road with the company and played for nine months in Chicago, establishing a record there. It was Marilyn Miller who recommended Gray to First National Pictures. He is now co-starred with Bernice Claire in several gigantic roadshow attractions, the first of which was "No, No, Nanette." "Song of the Flame" is another of his co-starring achievements and is said to be one of the greatest all color pictures ever produced. "Spring Is Here" will follow "Song of the Flame."

Outside the Studio with Marilyn Miller

Exercise Keeps Lovely Star In Perfect Condition To Meet Strenuous Movie Assignments

Marilyn Miller and Mrs. Allan Dwan, wife of famous movie director in the front yard of Mr. Dwan's home at Malibu Beach, playing a game of cards. Marilyn, while resting her body between exercises keeps her brain active with the cards. She is an expert at bridge and enjoys the game tremendously. 'But I wouldn't neglect my exercises for anything," she says.

A remarkable photograph of Marilyn Miller as she danced as the sunset on Malibu Beach. Rarely does a photographer get a chance to snap so beautiful a figure. It is a perfect example of grace and symmetry.



"An hour or so with the medicine ball each day and you'll never have to worry about your figure," says Marilyn. "More eighteen pound medicine balls and less eighteen day diets are what this country needs," she avers.

And here is Marilyn enjoying tea on the sands of Malibu Beach.

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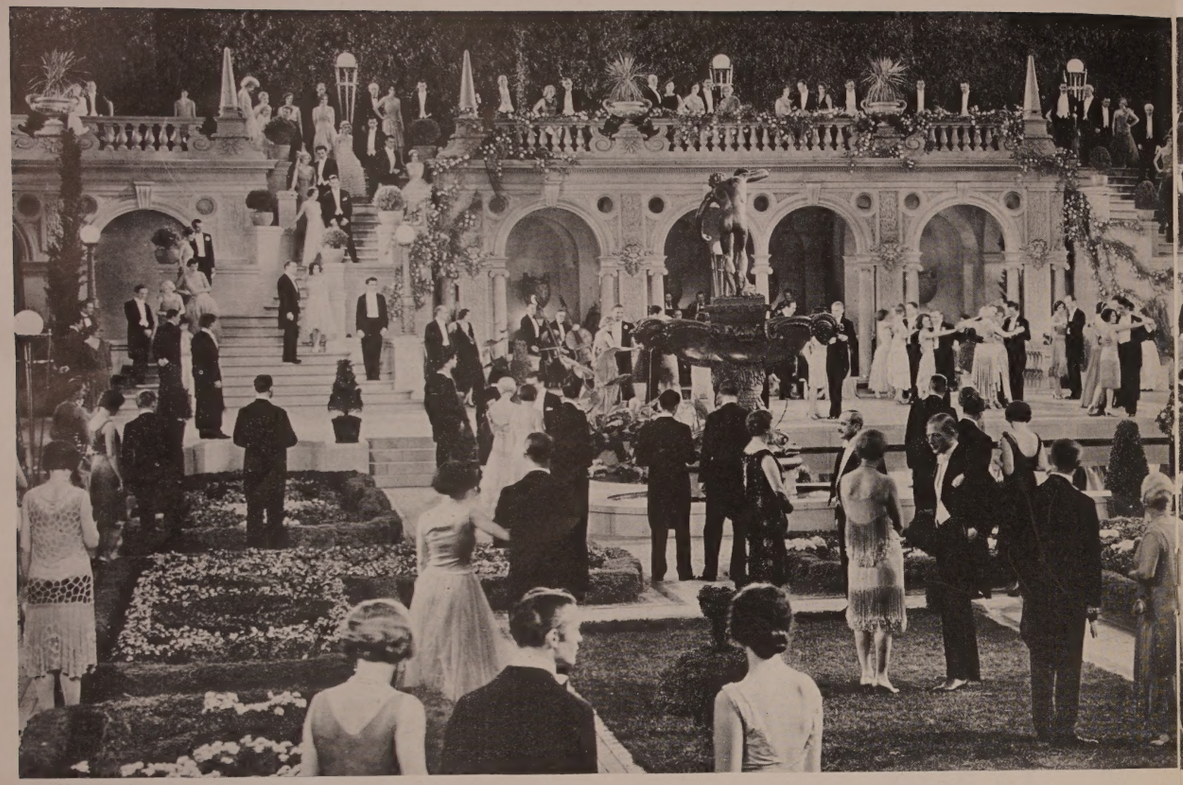


This photograph gives but a faint idea of the number of arc lights necessary to illuminate this gigantic set. More than 46,000 amps of electricity from 1500 arc lights shed a light so strong that at one time the thermometer registered 150 degrees.

Largest and Most Costly Indoor Movie Set Ever Built!

It Took Two Hundred Men Six Weeks To Erect It. More Than A Million Feet of Lumber Used.

THE largest and most costly set ever used at the First National Studios in Burbank, Calif., was built for "Sally," the all-technicolor picture starring Marilyn Miller. The set represents the home and formal garden of a Long Island millionaire, and it filled the largest stage at the studio, from wall to wall.

The set was 240 feet long and 137 feet wide, and extended to the roof of the stage, forty feet high. It was constructed on a raised platform containing more than a million feet of lumber, and was a "four-sided" set, that is, built exactly as in real life with all four sides complete.

At the west side of the garden is the home, a two-story building the entire width of the stage, finished in stucco and containing more than seventy windows of expensive glass. On the east side of the garden are lily ponds, two of them thirty feet in diameter and containing more than 200 huge lilies. Here also is a dance platform 130 feet wide and 40 feet deep, and two grand stairways, forty steps high and leading to an elevated platform the width of the stage.

The garden was designed and laid out by expert landscape artists. It contained forty varieties of beautiful flowers and seven kinds of hedge plants. The entire set was surrounded by a hedge twenty feet high, topped by towering pine trees. All the hedges and trees were sprayed by colored paints, so that they would pick up the light for the technicolor cameras. All the flowers and other colored plants were photographed in their natural colors. For this reason great care was taken in the grouping of colors and in constructing the set.

Two electrical fountains decorated the garden. They were fifteen feet high and threw colored lights on the spraying water. They cost more than $1000 each, and were topped by a huge statue. Four other large statues, thirty ornamental urns, five smaller statues, twenty ornamental benches of marble, thirty huge pillars supporting the pergolas, fifty boxed trees, and ninety pieces of period furniture, chosen especially for the color effects, decorated the set.

Two hundred workmen, including carpenters, joiners, plasterers, paper-hangers, staff artists, gardeners, painters, glaziers, tilers, nurserymen and electricians, worked for six weeks to prepare the set.

More than 1,500 huge arc lights, using 46,000 amps of electricity, were used to light the set. This was the largest number of incandescent lamps ever used in motion pictures. They would illuminate a large sized city.

Sixty miles of electric cable connected the lamps with the studio power house, with the temporary plant established alongside of the stage, and with four portable generators also necessary to "pull" the huge load. There were ten times the lights used on the set that would be necessary for a similar set for black-and-white pictures.

Nine cameras were used to photograph the set, and twenty cameramen were employed. Nine assistant directors aided Director John Francis Dillon in handling the people on the set. In addition to the star and the cast of thirty-five principals, sixty dancing girls, forty dancing boys, forty show girls, 250 extras and a Vitaphone orchestra of sixty were used.

Fourteen people were required to handle the wardrobe, and seven make-up men were necessary on the set.

The Vitaphone crew included twenty men on the set and four in the recording rooms, but a single man, the "mixer," sat in his lone sound-proof booth and adjusted the dials that regulated the flow of sound from the many microphones.

Because the set occupied the entire stage, it was necessary to remove a part of the walls and place the cameras outside to photograph the "long shots" of the scene. While this was done, traffic on the studio streets was stopped, and at one time traffic on the main highway outside the studio was detoured, until the scene was finished.

The terrific heat from the many lamps made it necessary that a complete new ventilating system be installed on the stage. Camera tests before the picture was made showed a temperature of 140 on the stage. As 156 brings danger of spontaneous combustion, it was necessary to open vents in the roof and floor, so that the hot air would be forced out of the roof vents during the making of the longer scenes. Sound-proof fans aided in circulating the air, even while the scenes were being recorded.

The garden set is only one of the many beautiful sets in this First National and Vitaphone picture. It is predicted in movie circles that this gigantic scene will stand for quite a while as the largest every built inside a studio. In speaking about this colossal undertaking a First National official remarked, "It was our intention to stop at nothing to give 'Sally' the production a story of its kind deserves, and this set adds much to the realism of the story. It was a good investment."

Production High

Some Big Moments Told In Pictures

Alexander Gray and Marilyn Miller make an adorable love team.

"Madam Noskerova, I am sure the hostess will excuse us if two old friends take a stroll in the garden."

Sally does an inimitable comedy dance after all the guests had gone home. Connie smiles his approval.

"Listen girls, I don't intend to spend the rest of my life balancing beans on a tray."

"Sally," you do forgive me, don't you."

"This is an opportunity of a lifetime. You'll be the biggest star on Broadway."

The Albertina Rasch dancers.

Marilyn Miller in a charming dancing pose

As Madame Noskerova, Sally is a sensation at the lawn party of Mrs. Ten Brock.

lights of "SALLY"

All Captions Taken From The Dialogue

Marilyn Miller as "Sally," her first screen characterization

"It has always been my earnest desire that our families should be united."

"Don't cry, here's a nice balloon for you—a red one!"

"I wonder, if sometimes when you're famous and your name is up in lights and I send my name backstage, will you remember me?"

"I never believed in love at first sight, until I met you, Sally."

"So always look for the silver lining, and try to find the sunny side of life."

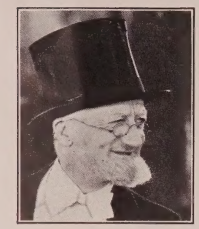
*"It's not a laughing matter. He kidnapped my **star** act."*

Joe E. Brown leads the chorus with some comical dance steps.

"Thank you, Connie, but success doesn't mean so much—now—."

The Supporting Players

JACK DUFFY



Jack Duffy, who appears in a rich comedy role in "Sally," is best known on the screen for his "comedy beards." He is the brother of Kate Price, popular Irish comedienne. Duffy was born and educated in Pawtucket, R. I., and started his stage career in the local stock company. He played with success in New York in vaudeville and musical comedies, but came to the screen twelve years ago when he took a part in a picture while appearing in Los Angeles with a traveling musical show. He played the title role in the Sandy MacDuff comedy series. Among his recent pictures are "Harold Teen," "Uppercuts," and "Reckless Romance." He has appeared in many "bathing girl" two-reelers.

He gets a lot of laughs in "Sally" with his inimitable clowning with Joe E. Brown in the cafe scene. His high, squeaky voice fits in perfectly with his personality and he is as much in demand now that talkies are in vogue as he was in the days of the silents. Those who know him intimately state he is just as funny off the screen as he is on it—and that's plenty.

PERT KELTON

She was born on a cattle ranch in Montana. At the age of nine she made her stage debut with her parents, doing an eccentric dance and singing in a piping voice. The family were the Four Musical Keltons, Pert's older sister being the fourth member of the quartet. A season in Capetown, South Africa, and then in London followed. Returning to America, the Keltons played the Orpheum circuit. Hearing of the cute little eccentric dancer in the quartet, Charles Dillingham crossed the bridge to see her while she was playing in Brooklyn and immediately signed Pert for a long-term contract.

Her first role under this pact was in "Sunny," starring Marilyn Miller, and she scored an instantaneous success with her comic dancing and clowning. Then followed another term in vaudeville, and then a featured role in "The Five O'Clock Girl," in which she repeated her triumph, and in fact "stole the show." Miss Kelton's trombone-playing and imitation of Charlie Chaplin are now classics of the stage. She plays her first screen role in "Sally," with Marilyn Miller.

JOE E. BROWN

Joe Evans Brown never ran away to join a circus. The circus came to Toledo and he signed up. He stayed with the circus four years, then joined a vaudeville act.

He grew tired of acting and began to play professional baseball, serving three years with the New York Yankees. He went back to the circus and then went into vaudeville again and finally hit Broadway, where he has been playing the past ten years. "Listen Lester," "Jim Jam Jems," "Greenwich Village Follies" and "Captain Jinks" were among the shows in which he was featured. His latest stage comedy roles were in "Twinkle Twinkle" and "Good News."

Brown came to Hollywood in 1928 to play in "Crooks Can't Win" and "Hit of the Show." In "On With the Show" he was a headliner, and now he is the Grand Duke in "Sally." Brown has two children, likes all forms of sport, wants to be a director, and is proud to recall that he served two years with the A.E.F. in France.

MAUDE TURNER GORDON

Maude Turner Gordon, who appear prominently in "Sally," was born in Franklin, Indiana. She attended school there and in Oxford, Ohio, where she graduated from Western Seminary. Her stage career began in New York and before she left Broadway she had played in seventeen productions. Her screen career began about seven years ago. She is best remembered in "Just Married," "Cheating Cheaters," and "Hot News."

She plays the role of a wealthy society woman in "Sally," the kind of a part she has interpreted for both stage and screen time and time again.

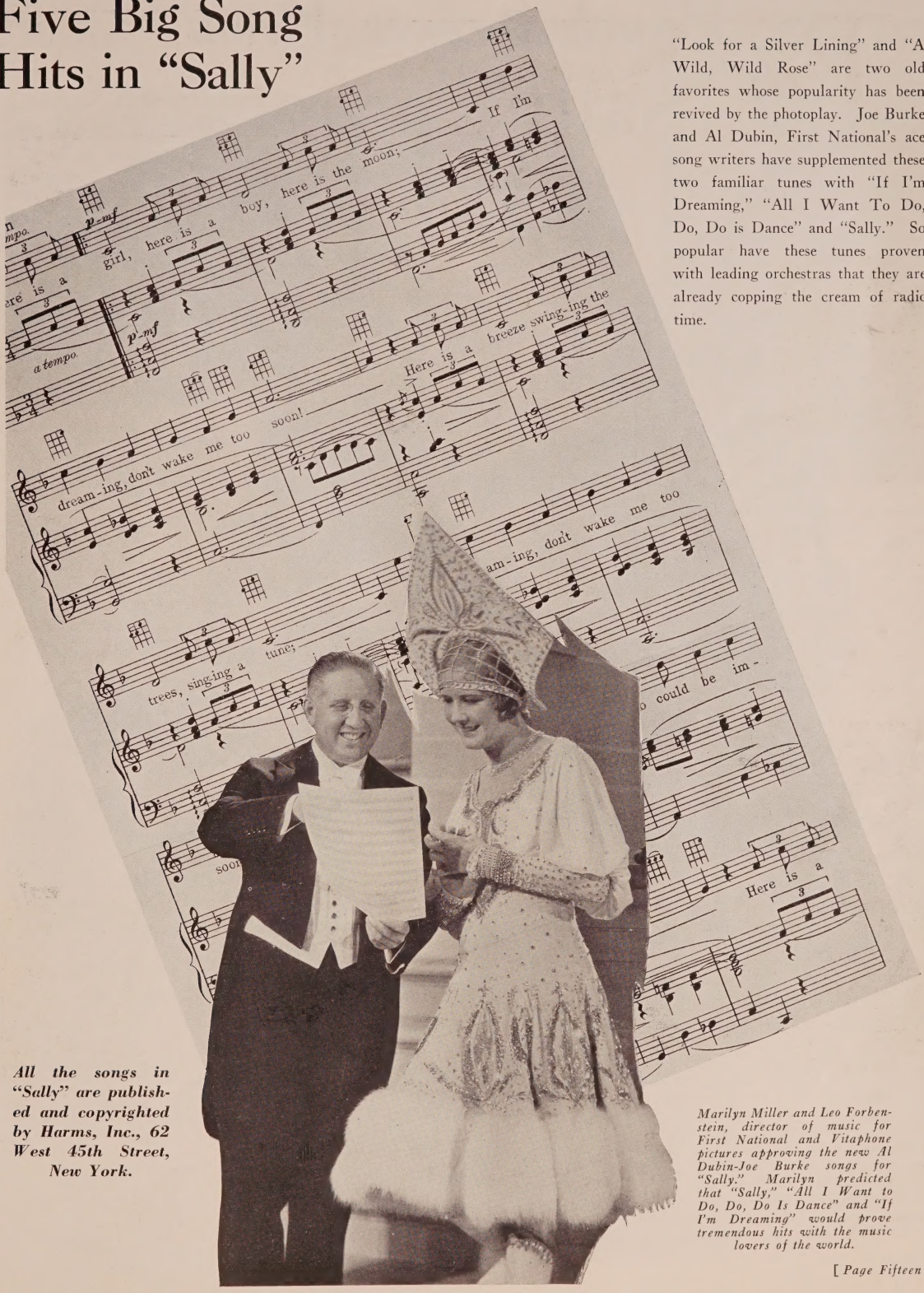
FORD STERLING

Ford Sterling, who plays a comedy role in "Sally," was born in La Crosse, Wis. He is another of the astonishingly large number of screen players whose theatrical careers began in a circus. Like the others, Sterling went from a circus to vaudeville, then to Broadway. The actor attained his greatest success in pictures when he became one of the now historical Keystone Kops. He played in Mack Sennett comedies for several years. He has made millions laugh by his recent inimitable comedy characterizations. Among his pictures are "Chicken a la King," "Gentlemen Prefer Blondes" and "Wife Savers."

T. ROY BARNES

T. Roy Barnes was a leading man on the stage before he was twenty. This popular actor, who plays in support of Marilyn Miller in "Sally," was born in Lincoln, England, but his education is American, having been educated in the schools of Utica, N. Y. He played in "The Red Canary" and "The Passing Show of 1914." After a lengthy career on Broadway, he went into vaudeville. His screen career began in 1921. Among his recent pictures are "The Tender Hour," "Chicago," and "A Regular Scout."

Five Big Song Hits in "Sally"

"Look for a Silver Lining" and "A Wild, Wild Rose" are two old favorites whose popularity has been revived by the photoplay. Joe Burke and Al Dubin, First National's ace song writers have supplemented these two familiar tunes with "If I'm Dreaming," "All I Want To Do, Do, Do is Dance" and "Sally." So popular have these tunes proven with leading orchestras that they are already copping the cream of radio time.

If I'm
girl, here is a boy, here is the moon;
a tempo.
Here is a breeze swing-ing the
dream-ing, don't wake me too soon!
am-ing, don't wake me too
trees, sing-ing a tune;
could be im-
Here is a

All the songs in "Sally" are published and copyrighted by Harms, Inc., 62 West 45th Street, New York.

Marilyn Miller and Leo Forbenstein, director of music for First National and Vitaphone pictures approving the new Al Dubin-Joe Burke songs for "Sally." Marilyn predicted that "Sally," "All I Want to Do, Do, Do Is Dance" and "If I'm Dreaming" would prove tremendous hits with the music lovers of the world.

Punch Scenes From "Sally"

"Always pleasant and charmingly beautiful" is what one member of the cast said of Marilyn Miller when asked what he thought of the New Sweetheart of the Screen. The above photograph certainly reflects that mood.

The entire gathering weeps at the Duke's tragic tale of his broken heart. Naskerova, the honored guest of the party was the cause of his sorrow.

"Sally, what's the game. Oh, don't be frightened, I won't give you away."

A dressing room snapshot of Marilyn.

Marilyn Miller and Alexander Gray have what is known as "complimentary" voices, they are so differently sweet. They played together in the original stage production of "Sally."

"Shendorff, if you are still a loyal son of Checkagovinia, you may kiss my hand."

So many lights were necessary to illuminate the sets that at one time the thermometer registered 150 degrees. Note the coatless Vitaphone musicians in the foreground.

Some Off-Stage Shots of Marilyn Miller

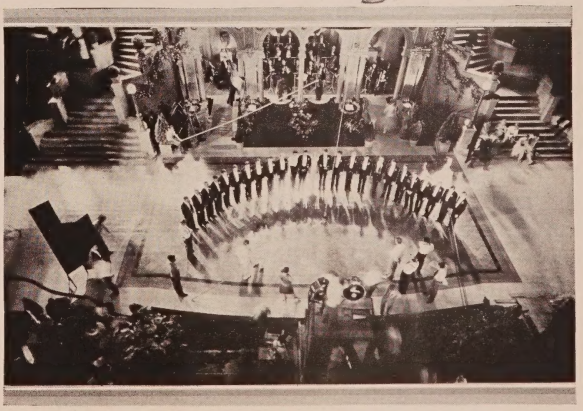
Marilyn Miller, selecting shoes for her big toe-dance scene with the Albertina Rasch dancers.

The most popular man on the "Sally" set was Joe E. Brown as the photograph below clearly indicates. He is as funny off the screen as he is on it and kept the entire cast constantly laughing at his ready wit and comic capers.

BELOW: — *Marilyn Miller and her two sisters who visited her while "Sally" was in the course of production.*

Marilyn wears some gorgeous clothes in "Sally."

Sally, Marilyn Miller, discusses certain scenes with her director, John Francis Dillon, on the set. Dillon is famous for his direction of "Flaming Youth," "The Noose" and "Fast Life."



What the cameraman sees from the top of the largest indoor set ever built. This is only a section of the set, the cameras having been brought in for a close up of the dancing chorus.

"It Was A Pleasure To Act As Your Director"

Said Director John Francis Dillon After The Last "Sally" Scene Had Been Shot.

Director John Francis Dillon, congratulating Marilyn Miller on her marvelous characterization in her first screen role.

"IT was a pleasure to act as your director. I know your future as a First National and Vitaphone star will be as brilliant as your career on the stage. 'Sally' is a tribute to your ability as an actress. It was a rare treat to work with you."

So spoke John Francis Dillon, after the last scene in "Sally" had been completed. When "Sally" first went into production, it was scheduled for completion in seven months. This time is not unusually long for a picture of the magnitude of "Sally." Some Hollywood wise men intimated it was much too short a period, due to the fact that Marilyn Miller, had never before appeared before a camera or microphone. They said it would be weeks before scenes would be taken without retake after retake. Much to the surprise of everybody, Marilyn took to the talkies like the proverbial fish takes to water. Of course, it was expected that a star with the wealth of ability of Marilyn would be easy to teach the tricky ways of camera and mike, but the way she went about her task it would seem that she had been a movie and not a stage star all her life.

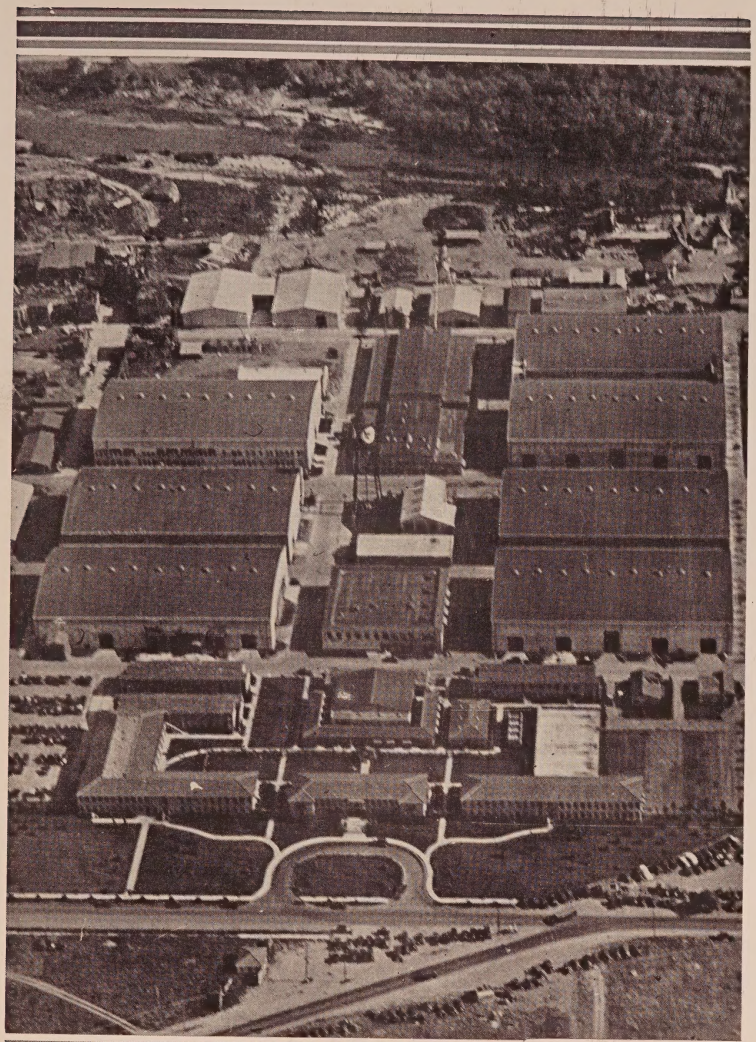
If you ask Marilyn about it she will tell you that all credit is due to John Francis Dillon, her director. And if you ask John about it, he will say that the only possible reason for his finishing the picture in five months was the superb acting of Marilyn Miller as well as the entire cast. Which ever way you look at it, "Sally" was a happy combination.

John Francis Dillon has directed many sensational hits and discovered many stars. He is quite conservative in his praise and all Hollywood considers his predictions sure facts. He is famous for his direction of "The Noose" with Richard Barthelmess, "Fast Life" with Douglas Fairbanks, Jr., and Loretta Young and many other Vitaphone and silent successes. He, more than any other man is responsible for the stardom of Dorothy Mackaill. Many of her vehicles with Jack Mulhall were produced under his direction. He is now directing "Bride of the Regiment," in which Vivienne Segal heads a cast of stage and screen stars.

Dillon was born in New York in 1887 and was educated at St. Francis Xavier there. He went on the stage at an early age. While playing in California with "Officer 666," he met Carlyle Blackwell who gave him his first directorial job. At one time, Dillon was writing the story, directing it and playing in it at the same time.

"Flaming Youth" with Colleen Moore stands as his greatest silent directorial achievement, "Sally" as his Vitaphone best. During his career he has directed Milton Sills, Dorothy Mackaill, Jack Mulhall, Mary Pickford, Richard Barthelmess, Billie Dove, Douglas Fairbanks, Jr., Loretta Young and scores of others. He has been with First National Pictures for more than five years.

An interesting fact about John Francis Dillon is that he has never possessed or used a megaphone.



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